



THE ADVERTISER'S Woman's Page

LATEST MODES FROM FRANCE

PARIS, Oct. 4.—If the modern sheath skirts show any trimming at all, it must be in front, thus tabliers are a welcome form of trimming and the latest Paquin models particularly favor them. They admit of great variety in form and coloring and material, and generally simulate an underskirt, the front gore of which is disclosed by an incision in the over drapery. One charming model illustrated a modish arrangement of the tablier decoration. It has a foundation of silk of light brown taffeta made very tight below the waist line and has the conventional flare augmented by a deep pleating of the same silk. The front gore is covered with guipure lace thickly embroidered with gold thread, for the gold note must not be excluded from the fashionable toilette and is particularly in evidence in this instance. The overskirt is of light brown cloth of the same shade as the silk and is cut in bell shape with a seam down the center of the back and follows closely the contour of the figure, while flaring considerably below the knees. In front the overskirt opens with a narrow aperture of graceful lines constructed with a view to adding to the length and narrowness of the figure and showing the guipure tablier underneath. A novelty is represented in the cross straps of the same cloth, which fasten over the tablier with buttons of filigree gold.

The bodice harmonizes with the skirt. It also has a tight lining of brown silk with a vest of gold embroidered guipure. At the back the brown cloth is stretched without a seam and is decorated with several tiny tucks which run diagonally, meeting at the center of the back in a series of V's. Over the shoulders the cloth is likewise gathered into small tucks, which are released over the bust, forming a blouse-like fullness on either side of the guipure vest and buttoning over it with the same cross-straps that decorated the skirt. A graceful feature is the chic little jabot drapery of cloth falling over the waist line in front and forming an appropriate finish. The pointed yoke collar consists of an upper part of brown cloth and an under piece of guipure mounted on brown silk, and is surmounted by the high stock collar of silk lined guipure cut with a point in front. There is no getting away from the undersleeves in these days of tight sleeves when the scarcity of cloth is made up by the elaborateness of trimming. The sleeve of our model is of the most approved form, being tight but having a slightly full shoulder gracefully gathered into the armhole and allowing freedom of motion. At the wrist is the inevitable undersleeve of tan mousseline de sole with its tightly buttoned narrow wristbands of the same fabric. A wide band of gold embroidered guipure over brown silk forms the cuffs, the two ends of which are fastened together with gold filigree buttons.

A large picture hat of tan felt completes the costume, and is elaborately trimmed with long amazon plumes and choux of brown velvet held with a large square buckle.

Some rather progressive toilettes indicate that furs will be pre-eminently used as a trimming on rich costumes and is combined rather inconspicuously with diaphanous fabrics. An attractive costume for a young lady is made of dark gray satin faced cloth and the plainness of the tight-fitting bell skirt is relieved by heavy rolls of black Persian lamb's fur adjusted in undulating lines. A similar roll of fur bands the skirt at the hem and another edges the tiny bolero, which extends below a deep yoke of shirred silver gray mousseline de sole. The cloth sleeves have shoulder puffs of the same mousseline de sole finished with a roll of fur and the wide shaped stock collar consists of a rich embroidery done with silver threads, silver beads and turquoises.



state of vacillation. There is a cry for looser upper-arms which lately has resulted in shoulder puffs. Several of the latest costumes show this new departure. Among them is a handsome gown of deep green velvet with a plain silk skirt, very long and simply trimmed with a narrow band of brown sable.

The bodice closes with two deep scallops on one side, each fastened with a jeweled button and edged with subtle like the skirt. The tight sleeves have a pointed wrist edged with fur and a short full shoulder puff of velvet also fur trimmed. A jeweled belt is worn and the stock collar is of finely tucked white mousseline de sole and has a huge cravat bow under the chin, tying



with long wide ends applied with real lace. A wide brimmed picture hat of green velvet completes this gown and is trimmed with a sable skin and green plumes.

FELIX FOURNERY.

PRETTY GOWN FROM VIENNA

NEW YORK, Oct. 18.—It is a joy without cumber of care to investigate the autumn scenery of the retail dry goods district. The windows are impressive and superb with novelties that range in variety from the tiniest bow knots of spangled lace for evening slippers to gorgeous opera robes that flutter with ostrich plumes, chiffon frills and knots of silk muslin flowers.

These evening comfortables take the shape of capes no bigger than broad fur coats, capes falling to the waist, or they are all-enveloping cloaks of lace-incrusted satin, dropping their rich fullness as far as the hem of the happy wearer's gown. A suggestion of the cape character is given in a very luminous sketch of a charming novelty, made up for that new leader of New York society, Mrs. Stuyvesant Fish. Smoke blue panne is the body or framework of the wrap and upon this silky surface is applied, with the aid of tiny cabochon jet beads, a layer of heavy satin. Below the panne shoulder covering falls a shower of cream white chiffon flounces, and the edge of every flounce is finished with a line of blue panne. Knickerd chignon completes the edge of the tulle collar and pointed revers, and from the base of these revers falls a couple of chiffon scarf ends, to wave their velvet piped ruffles nearly at the knees.

CABOCHON BEADS.

Since allusion in the foregoing paragraph has been made to cabochon beads, it is well to drop the hint that in place of spangles these points of light and color will be liberally distributed upon many of the autumn and winter evening dresses. They have brought forth already truly wonderful species of opalescent glass beads that strike out green, yellow and red fires, in response to a touch of artificial light. Venetian beads, in which gold and silver dust is melted, and rainbow and fountain spray beads, as they are called, will glitter delightfully on many rarely lovely gowns.

Every evening toilet must now show its décolletage cut square, to display as broad an expanse of white chest as possible. While elbow sleeves promise to be very much the mode, the art of the dressmaker is strained to push the top of the arm covering far out on the shoulders' tip. Let the reader of this new mandate bear in mind that this cut of evening gown does not imply the least immodesty, for the whole object is to attain that most graceful effect in the feminine figure, a wide chest and well-sprung shoulders, in contrast with a long and tapering waist. The tendency is directly toward the mode of 1899 and thereabouts, when, from arm top to arm top, the shoulders were exposed quite bare of covering.

Possessors of particularly nice necks, chests and shoulder lines have their dinner gowns so artfully arranged that in the course of every natural movement or gesture one strap or sleeve top slides from its moorings and a width of alabaster flesh is successfully displayed. Those who are not so blissfully confident of the perfection of their shoulder lines, and yet take no secondary place in the progress of the mode, have adopted the Queen Louise scarf, in liberty gauze or chiffon.

DEBUTANTE'S DANCING DRESS.

Just how the scarf can be used is skillfully displayed in the portrait of a debutante's dancing costume. The whole composition here is in palest yellow Florentine silk, upon a yellow silk foundation, with the decoration done in mauve chiffon draperies, edged with violet ribbon. The chiffon scarf is made with a ruche to stand almost like a Medici collar at the back, and a big bow of violet panne ribbon is fastened on the left breast.

When a scarf is worn as a collar, with a very big wired bow of the same colorfully fabric at the back or to one side, takes its place and duties, while for a very slim, white neck the receipt is a single string of pearls at the base, and as high up as possible, close under the chin, a circle of back bebe velvet ribbon tied at one side.

TUCKED CHIFFON TOILETS.

Countless almost will be the tribe of black evening toilets, made of chiffon, tucked one way or another, and then, in a prodigality of needlework, overlaid with

lace or pierced embroidered applications. The wonder of these suits is that they are founded only on chiffon linings, for otherwise, say the purveyors of rich raiment, it would be impossible to obtain the air of dusky, cloud-like beauty that the well-made black dress must show, as well as the clinging quality of its vaporous folds.

To examine one of these gowns in the hand is to have revealed the results of the most delicate mechanism known to the high art seamstress. Three layers of black, lusterless chiffon form the foundations for skirt and waist of the dinner toilet in the accompanying illustration. Upon this drops the dress proper, wrought all of black silk muslin, tucked perpendicularly from shoulders to foot, and every tuck done by hand. These puckers are so arranged that instead of being creased flat, like the blade of a knife, they stand straight out, in hundreds of wee flutes, with rounding tops, and then upon this buoyant surface is laid a strange ornamental pattern of black silk rennaissance lace, its edges completed with narrow bands of taffeta. A gown of this type, without its whalebones, weighs only two pounds.

CASHMERE FLANNEL BLOUSE.

Sweet, upon the lissam figure of an average American girl, is the flannel shirt waist of this season. It is either an acute-pleated blouse, fastened up the front with pill buttons, on which a tulle is embroidered, or it is elaborated with pin tucks and embroidered bands—a thing of intrinsic beauty as well as comfort. There is a suggestion for any slender figure in the shirt set forth in a drawing that elucidates the above remarks. A soft Watou blue cashmere flannel is what the sketch's original was made of, and in the hands of the artist the flannel is made to look like a Persian pattern, threads of yellow, dull red and agreeable green. The tucks were stitched with green silk, and the soft silk is under the stiff turnover collar of flannel was of green, with broad bands of dull red forming a border.

In the shopping district women are gathered in groups before windows where taffeta and flannel blouses are displayed, to criticize or admire the groups of blouses and chains of tiny gilt or crystal buttons that ornament the front of these ever comfortable garments. There is a great deal of interest in the blouses made of flannel handkerchiefs. These are the latest inspiration of the Chinese silk and colored handkerchief blouses, and very nearly as pretty. The wool squares are harmoniously bordered in stripes of at least three soft, harmonious tones, which, in the cutting of the garment, are introduced on the cuff, collar, yoke and down the fronts.

THE M. F. H.'S COAT.

All the neck finishings for these autumn waists take the form of high corded bands of tulle, completed with a turnover top of the same goods, and a narrow-felled band at the base, which band draws into a four-in-hand knot, while the ends extend half way to the waist line.

For all save sporting costume the stock has been wholly ignored in the past summer. There are gowns and riding women who cling to it, as the most comfortable and tidy throat finish, and this autumn the graceful, conservative form of riding habit, that is to say, the habit with a long-skirted coat, will be worn again. Women stout and women slim appear far greater advantage with the full coat skirts extending nearly to their knees, the small revers turning back to reveal a soft, snowy linen stock. This is the M. F. H., or Master of the Fox Hounds' coat, and demands a top hat, in place of the dumpy brown or black derby that has been so much and so inappropriately worn.

MARY DEAN.

MUTTON MARINADE.

Wash, trim and score the mutton as above, but cut half a green pepper and a slice of onion in the scores instead of the garlic. Next rub a spoonful of salad oil well over the surface and let it stand while you make the marinade. Take half pint of strong salt water—sea water, if obtainable—and half a pint of either apple vinegar or sour wine. Put them in an enameled saucepan, with a teaspoonful of sugar, a shalot minced, a dozen peppercorns, half a dozen cloves, a bouquet of herbs or a pinch of dry herbs in powder, bring to a quick boil, skim, set aside, and when blood warm, pour into the dish around your mutton. The meat should not be more than half covered. Let it lie two hours, turn, and let stand two hours longer. Roast in a covered pan and brown quickly at the very last.



A CASHMERE FLANNEL BLOUSE.

THE WOMAN OF THIRTY.

"Give me a woman of thirty," writes a member of the sex, "who has had much experience in the world, and I will back her any day against a pretty, inexperienced debutante of twenty. It is little feminine ways which appeal so irresistibly to a man's heart. These ways are the result of careful, tactful practice, generally speaking, the result of knowledge of the world that can only come after one has lived among men and women, after one has lived and been loved! La jeune fille is to my mind most irritating and unattractive. She is so helplessly self-engrossed, so prejudiced; she has still to learn such a vast amount, when first launched into society (though, of course, a clever mother can help her simple ingenuities enormously). Girls are, as a rule, taken from school much too soon. They should be allowed to finish their education by traveling abroad for a couple of years before they mix on equal terms with other women who have seen so much more and know so much more than any insipid, uninformed chit of eighteen can possibly do. Oh, the stupidity of the average chaperons! No wonder they sit and watch their soulless daughters being cast into the shade by the smart married woman of



CAPE OF SMOKE BLUE PANNE WITH RICH LACE AND CREAM COLORED CHIFFON.

the finished and desperately attractive though still unmarried, siren of thirty."

REFLECTIONS OF A BACHELOR.

It's better to have loved a short girl than never to have loved at all.

When a woman starts out to get her "rights" they generally end up with "lefts."

No woman really knows what she can do until she has cried all the possible ways.

The last man a woman ever forgives is the man she knows she has wronged the most.

The average woman longs terribly to be an angel, but she hates awfully to leave her husband.



CORSETS SHOWN AT THE FAIR.

CLEANING WOOL.

In all the previous fairs of all countries there never was such a show of corsets as there is at the corset section, placed next to the gowns. This is because there is a revolution in corsets. They are now all made straight up and down in front, sending the curves on the hips and in the back, and each exhibitor makes a point of accentuating that particular cut more than his neighbor. In one showcase there is the picture of one fleshy woman with the old-fashioned corset curved in the front and a portrait of one with the new pattern. The last does look better because she looks more at ease. Fleshy women were in tortures when tightly laced in an old corset. Now they can smile even after a big dinner, and as all women are now straight up and down to the hips, she does not mind having no shape where there ought to be shape.

As for the corsets of the slender women they design a straight line on all sides, up and down, down and up. It is the style to conceal all femininity with corsets, and, strange to say, when a woman is well-gowned the style is graceful, for it gives a serpentine look to the woman.

Not long since an American woman said to me at the opera: "It is astonishing how a woman will shape her physique to suit the fashions. When I was in Paris some ten years ago half of the French women were fleshy. Now you can hardly receive one in all these boxes. They must have done something to make themselves slender. I understand that fashions change, but I do not understand that the body changes to suit the fashions."

"Where there is a will there is a way," said I.

"Women abstain from drinking during their meals, and they have themselves measured every day. They consult their doctors as to what they should refrain from eating so as to get or remain thin. I do not think any take internal medicines, because the French woman is too fond of her health, and it is not the fashion to look sickly."

FRUIT STAINS.

Fruit stains of every sort will do no harm to things washable if they are wet through and through with alcohol before going in the wash. Very big stains, as those of wine upon table linen, will come out if they are first wet with cold water and then have a stream of boiling water poured through them for two or three minutes. Stains upon silk or stuff, or a fancy frock beyond laundry possibilities may be got rid of thus: Fold a cheese cloth square thickly and lay it smooth upon the board. Over that stretch the stained stuff smoothly, right side down. If there is a lining, rip it so as to get at the under side. But first brush not only the stain, but the whole garment thoroughly, so as to remove all the invisible dust and prevent the cleansing from leaving an ugly crease, worse than the spot itself. Pour a little alcohol through the spot and dab the place hard with a soft, clean rag. Shift the spot over a fresh piece on the cheese cloth, and pour more alcohol, using just enough to drench the spot itself without spreading. Do this two or three times, then look on the right side.

An acid stain has most likely taken out the color. Most times it may be brought back by sponging the right side very delicately with ammonia spirit. But it is well to try the ammonia first on a scrap of the stuff, as it may change the unspotted surface, and thus do more harm than good. Greens in wash stuff may be renewed with weak alum water, but here, as with the ammonia, try it first upon a scrap.

OLLA-LLA.

Put three spoonfuls of salad oil into an earthen stew pot, set it over a slow fire and shake into it a teaspoonful of dry mustard, a pinch of salt, a dust of pepper and cold meat of any sort—lamb, veal, chicken, beef, or scraps of all—cut into bits and freed of skin and gristle and rolled in flour. Stir them well through the mixture and let brown, then add three more spoonfuls of oil, also two carrots, scraped and cut in dice, two tomatoes peeled and sliced, one large and two small onions, three green peppers, half a head of cabbage, cut small; a root of celery, a sprig of parsley and a bouquet of herbs. Cover and shake over the fire for ten minutes—until the meat is well browned—then pour in a pint of stock or, lacking it, hot water, and stand the pot where it will simmer for an hour. Serve in a deep dish or tureen, with sippets of very brown toast underneath. This is an excellent way of using up all left-overs. If the vegetables are already cooked, twenty minutes of simmering is enough, and the water or broth must be diminished by one-fourth.

Greasy and resinous spots, as those of machine oil, wagon grease, tar, pitch and cedar resins, ought to be cleaned right side on the folded cloth. Wet them first with the alcohol, or very plentifully with turpentine, or last of all with benzine. Between wetting shift the spots over a new place. Pour everything in a very small but steady stream, so it shall go right through the spot, but not much outside it. After wetting rub hard a minute with a soft rag. When the cloth underneath shows white, turn the spot over and wipe the right side quickly with a clean rag wet in alcohol. If, quickly, in the sun if possible; let the garment air for six hours, then over the spots upon the wrong side with damp, not a wet, cloth, and press with a very hot iron. If the spots wanted fending dip a tooth brush lightly in gum arabic, hold it six inches above the wrong side of the cloth and pass the finger across it, so as to scatter the gum in fine spray where it will be most good, then let the garment be few minutes before ironing.

HUNGARIAN TEA.

The first cup of tea that the transient traveler takes in Hungary is a revelation as to the possibilities of the popular beverage. A block of sugar, dropped in the waiting cup, a teaspoonful of the best cognac poured over it and a dash of lemon juice, and you have a cup which cheers—and might induce if too frequently indulged in.

SPOTS ON SILK.

Grease spots, pure and simple, on delicately colored silks are best treated with either French chalk or starch. Powder the chalk fine and mix two little cheese cloth bags with it. Lay one bag upon the spot, stretch the grease spot, right side down, over it, and cover the spot with



DINNER DRESS OF BLUE CHIFFON.

the second bag, patting it out flat. French chalk ought to be only a quarter of an inch thick. Set a heavy hot iron upon top of the upper bag, and leave there for several minutes—of course taking care that it does not scorch the uncovered silk. Remove the iron and the chalk bags, then if the spot has wholly disappeared, shake up the bag so as to bring fresh chalk to the surface, and repeat the whole process until the last speck of grease has vanished.